



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

not reach England alive. "His form sank together: his voice was almost totally gone: his cough was incessant." When sitting at the tea-table, which he had so often enlivened with his genial conversation, he would often faintly say, "Don't take it ill, good people, if I drop asleep: indeed I cannot help it," and his head would fall upon his breast. Nevertheless his presence was expected in London, and, urged by a strict sense of duty, he went. The parting with his wife was painful in the extreme; and when the door of his travelling carriage was closed, the poor sobbing Caroline rushed into her room, and sank on her knees with the cry, "It is his coffin I heard closed upon him." London was reached; and at the house of the good and true friend to artists, Sir George Smart, Weber found a home and a cordial welcome.

There is no need to dwell on the success of *Oberon*. Whilst trembling on the stage, where he had been summoned by the audience on the first night, the brilliancy of his triumph almost inspired him with a hope that enough of life might yet remain at least to join his wife and children once more in Germany. But the reaction came; and at the zenith of his fame, the world was gradually closing upon him. Even at this time he arranged his *Jubilee Cantata* to English words; and actually sat in his chair during the rehearsal, although scarcely able to raise his voice above a whisper. At his concert, which, in consequence of counter attractions, was very thinly attended, he accompanied a composition of his for the last time, and was soon afterwards, in an exhausted state, led from the room. Then came his strong, painfully earnest desire to get home once more: to see his wife and children, and speak to them with his remaining breath. He had arranged his departure for the next morning, and retired to rest murmuring, "God reward you all for your kind love to me." In the morning the servant knocked at his door twice, but received no answer. Sir George Smart and his friend Fürstenau, who had accompanied him from Germany, were summoned in haste, and the door was broken open. On the bed lay Weber—dead—but as if in a tranquil sleep, with his head resting on his left hand. No trace of pain or suffering could be observed; and that fond yearning for home, which had clung to him through life, seemed revealed by the placid and hopeful expression of his features in death.

If anything could calm the feelings of his widow and children at the melancholy news of Weber's death in a foreign land, it must have been the consciousness that he was treated with the utmost kindness and consideration by all who knew him; and that after his decease every respect was paid to his memory, both as an artist and a man. It was not to be expected, however, that his countrymen would allow his remains to rest permanently on English soil. A public sub-

scription was opened, a committee appointed, and eventually Weber's body was conveyed to Dresden. Thus, at length, were the two most earnest wishes of his life fulfilled—that his body should finally rest in his German home, and his music in the eternal heart of the German people.

ROYAL ITALIAN OPERA.

MADLLE. ADELINA PATTI has re-appeared at this establishment, singing with even increased effect since we last heard her, and earning by the most legitimate means the cordial reception she met with. The revival of *L'Étoile du Nord* suffers from the absence of Madame Miolhan Carvalho, the part of *Caterina* being beyond the powers of Madame Vandenheuvel. M. Hilaire, too, the tenor, can only feebly supply the gap until a more commanding artist can be found. The scenery and stage appointments were as perfect as ever; and the opera, even with the present cast, is likely to prove extremely attractive. In Flotow's *Martha*, Madlle. Fioretti has been singing with the utmost success; and we sincerely trust that so accomplished an artist may not again suddenly disappear in that remarkable manner so peculiar to the female vocalists at this establishment. Signor Brignoli, in the tenor part, displayed a fine voice and good style, and we have every hope that good use may be made of him during the season.

HER MAJESTY'S THEATRE.

The opening night of the present season introduced us to a clever young *debutante*, Madlle. Laura Harris, from New York, who, although unequal in power to the part of *Amina*, in *La Sonnambula*, displayed a very chaste style of vocalisation, and at once secured the sympathies of the audience by her modest and unassuming demeanour. The tenor, Signor Carrion, is a robust singer, of a school scarcely suited to the sentimental music of the love-sick *Elvino*; but he proved himself thoroughly equal to the part, and is likely to establish himself as a favourite with the audience. Mr. Santley sang the somewhat thankless music of *Count Rodolpho* with the conscientiousness of a thorough artist; and he was warmly welcomed on his return to the establishment where he has so steadily won his fame.

The young Russian *prima donna*, Madlle. Ilma de Murska, who made her *débüt* as *Lucia*, has achieved an enormous success. To a really fine and pure *soprano* voice, she unites very superior histrionic powers; and her reception was such as we have latterly been unaccustomed to in our opera houses. M. Joulain, the new French tenor, will scarcely reconcile us to the loss of Signor Giuglini (whose appearance this season appears extremely doubtful), but he sang well enough to secure a permanent place as a member of the company. Madlle. Titens has returned to us in fine voice; and the revival of *Fidelio* has proved that the opera has lost nothing of its attraction with the subscribers and the public. We look forward with much interest to the production of Cherubini's *Medea*, when an opportunity will be afforded of hearing Madlle. Titens in a part entirely new to us.

CRYSTAL PALACE.

As we anticipated, Beethoven's Choral Symphony has now become one of the standard compositions in the programme at these concerts; the deep meaning of this colossal work gradually unfolding itself to the hearers at each successive representation. We are pleased also to record that the semi-aristocratic Saturday audience will not have the exclusive privilege of enjoying this masterpiece of Beethoven, as it has been already given on one of the regular shilling days. We cannot but regret that the "Opera Concerts" have commenced; for really admirable as they are, the disconnected scraps from well

worn operas scarcely compensate us for the great orchestral works which they displace.

THE Handel Festival progresses in the most satisfactory manner. The alterations made in the corner galleries were completed and tested on Good Friday with great success. Many hundreds of excellent additional seats have by this means been provided on the floor of the Centre Transept. It has been decided by the directors that the Shakspeare House shall be removed, and it is intended to raise the seats near the garden front of the Great Transept, which will doubtless command for them a ready sale. The Tickets for the Great Rehearsal have also been issued, and they are being sold very rapidly.

SACRED HARMONIC SOCIETY.

THE production of Mr. Costa's Oratorio, *Naaman*, at Exeter Hall, gave the members of the society, over which the composer has so ably presided for many years, a favourable opportunity for proving their appreciation of him by earnestly and vigorously working to give the utmost effect to his new work. We may at once state that the verdict of the Birmingham audience has been fully endorsed by the London public. A composition so conscientiously written is entitled to mature consideration; and when we state that the Sacred Harmonic Society has added one more to their stock of sacred works, we do so in the full conviction that successive representations of the Oratorio will strengthen the conviction of its merits. We have already freely expressed our opinion of the work on its first performance at Birmingham; and a second hearing of it has fully confirmed all that we then stated. It is not the out-pouring of that pure devotional feeling which, after years of intense yearning, selects the language of music for utterance to the world; but it is the composition of a well educated and accomplished artist, who writes to sacred words such music as he feels can be faithfully wedded to them; and whose intimate knowledge of the resources of the orchestra enables him to surround them with a charm which is sure to produce its effect upon an audience. It is certainly, in an artistic point of view, an advance upon *Eli*. Madame Rudersdorff, Miss Edmonds, Madame Sainton-Dolby, Mr. Sims Reeves, and Mr. Santley were the principal vocalists at Exeter Hall; and, although we missed the fresh voice and consummate finish of Madlle. Adeline Patti—who sang the part of *Adah* at Birmingham—the music was exceedingly well given throughout. The Oratorio has been since two or three times repeated; and is likely, we think, to be frequently given during the season.

MONDAY POPULAR CONCERTS.

WE have so often urged upon the directors of these concerts the desirability of giving an occasional hearing to some of the many pianists of eminence, resident and non-resident in the metropolis, that we were doubly pleased at the announcement of the "Schumann night" on the 15th ult., in the first place because it had the effect of severing the compact which seemed to have been formed between two artists who have hitherto almost exclusively occupied the instrument, and in the second place because it afforded an opportunity of paying a compliment to the widow of the composer, who is also one of the best pianists of the day. The programme contained the String Quartet in A minor (No. 1, Op. 41.) "Variations Symphoniques," "Fantasiestücke," (originally written for pianoforte and clarinet, but strangely enough played by Herr Joachim on the violin), the pianoforte Quartet in E flat, and two songs. The playing of Madame Schumann throughout the evening was instinct with that genius which makes itself felt in every note; and in the variations her manipulation was as perfect as any mere "passage player" could desire. The music of Schumann—so often spoken of and so little heard—was listened to with intense enjoyment by a crowded audience, and to those pioneers of progress who take the liberty of

judging for themselves, such a concert may speak more forcibly than all the "notices" for or against a man who is at least original enough to provoke controversy. Madame Schumann made her second appearance at these concerts on the following Monday, and performed Beethoven's Sonata in C (Op. 53), usually known as the "Waldstein Sonata."

AN interesting musical performance by the pupils of the London Society for teaching the blind to read, took place on the 27th of April, at the Hanover Square Rooms. Several part songs and choruses were sung in the most admirable manner; and piano-forte music was also executed with something more than mere manual dexterity. We have already had occasion to speak in the warmest manner of the indefatigable exertions of Mr. Edwin Barnes, the professional instructor of the musical department of this excellent society, and we congratulate the pupils upon having secured the services of a preceptor who not only throws his talents but his heart into the cause.

A CONCERT by the pupils of the tonic method of teaching singing took place at Exeter Hall on the 23rd ult., under the direction of Mr. W. S. Young, who announces himself as "the first conductor of the Tonic Sol-fa Association at the Crystal Palace."

A *matinée musicale* was given by Madame Eugène Oswald, on the 25th ult., at Messrs. Collard's rooms, when she performed a very good selection of pianoforte music, including Beethoven's "Sonata Appassionata," and Mendelssohn's Fantasia in F sharp minor. Madame Oswald has a very firm finger, and her style is unaffected and fluent. She was much and deservedly applauded, and is likely, we think, to become an established favourite as a player of the highest class of chamber music. She was assisted in the vocal department by Madame Oliviero and Mr. Renwick.

THE Hullah Choral Society gave a Concert on the 27th of April, at St. Martin's Hall, when Professor Bennett's "May Queen" was excellently performed, the principal vocalists being Madame Parepa, Miss Robertson, Miss Bradshaw, Mr. Cummings, and Mr. Patey. The second part was devoted to a miscellaneous selection, in which, in addition to some very good choral pieces, several solos were given, and Miss Fanny Howell performed, with much success, a Fantasia on the pianoforte.

THE "Canonbury Vocal Union," a society of amateurs, gave their last Public Rehearsal for the season on the 27th of April. The execution of the various pieces was most creditable, in some cases as near perfection as could be. The programme is worth noting:—Sanctus, (Bartniansky); Gloria in Excelsis, (Dr. Gauntlett); Blessing, glory! (Motett, for 2 choirs with quartett) J. S. Bach; Me ye have bereaved (C. Morales); In exitu Israel. Ps. cxiv., for 2 choirs (S. Wesley); Psalm xcii., for 2 choirs, with soli) Meyerbeer; Sweet honey-sucking Bees, madrigal (Wilbye); Around the May-pole, part-song (J. L. Hatton); Cynthia, thy song, madrigal (G. Croce); Dream, baby, dream, part-song (H. Smart); Harken to thy faithful swain, madrigal (C. Morales); Fire, fire! ballet (Morley); Down in a flow'ry vale, madrigal (Festa); Good Night, part-song (Dr. Gauntlett). The music was in all cases unaccompanied. The conductor was Mr. E. Prout, B.A.

On Monday, the 8th ult., Mr. H. S. May gave his annual concert at the Milton Hall, Camden Town. The programme consisted chiefly of songs, ballads, and duets. Mr. May also performed several pianoforte solos. The principal vocalists were Miss Fosbroke, Miss Paton; Messrs. Chaplin Henry, Buckland, Mathison, Baxter, Lee, and Wilton. Mr. Beresford and Mr. May accompanied on the pianoforte.

THE Albany Choral Society which has been established only a few months, performed some pieces in a very efficient manner, under the direction of Mr. Alfred J. Acres, the hon. conductor, at an entertainment given by